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form a school for combined action. The host of worshippers of Palladio, on the other hand, is hopelessly great. Every boy who has mastered the five orders as taught by Nicholson, every amateur who understands the trick of dexterously smuggling a closet opposite to an entrance door, so that doors may be symmetrical, every builder who is too old or too lazy to shove the jackplane, every idler who follows architecture as a genteel profession, every student who prefers to turn an honest penny by the practice of Greek architecture, rather than lose much more valuable time in the study of mediæval art, swells the ranks of renaissance architects.

This is the material which, with few isolated exceptions such as Barry, Owen Jones, and probably a few others, constitute the 230 who sent a deputation to Lord Palmerston to disinterestedly request the decapitation of Mr. Scott; who are bold enough to sneer at Gothic architecture, which they do not understand, and mean enough to injure a fellow artist whom they profess to regard very highly. As to Palmerston himself, we must do him the justice to say that we think him sincere in his opinions, and desirous to do what *he* thinks best. It cannot be reasonably expected that a prime minister should be an architect, nor even an amateur in architecture. Palmerston has succeeded wonderfully as a popular man, without ever having done much for the people, and why? simply because he shares the weaknesses and the failings of the majority; he loves their architecture, he admires the modern iniquities of London, the grand flummery of modern Paris: he wants the foreign offices "light and airy, handsome without and gay within" because that is the expression of his amiable temperament with which he has so long cajoled the public. But ought not the noble lord to leave these matters to Mr. Scott, rather than dictate in the premises, when he knows, or ought to know, that Mr. Scott is by far the most competent to understand the essential architectural expression of a British government office? Why did not the deputation of architects point out to his lordship his probable deficiencies, when they knew that he proposed to Lord Elcho to have a foundation built and then to alter the façade, thinking that the same foundation would answer as well for what he calls an Italian exterior as for Gothic—albeit Scott's exterior is Italian-Gothic. Let us ask the noble lord why those buildings should be light and airy in expression. Is it to convey to foreign ministers a notion of the British constitution? Is the British constitution light and airy? Is British diplomacy light and airy? Are the English people light and airy? Are London fogs light and airy? Or, is it Queen Victoria (God bless her) that is light and airy? No! light and airy is applicable to Paris, to her habits, her costumes, her statesmen, her liberties, and to her empress, if you please. "Handsome without and gay within," may be justly said of the noble lord himself, but we should not dare to stigmatize even him as light and airy. The fact is that the premiums for the designs have been awarded in the inverted ratio of their merit, as is common with official action. Scott's is decidedly the best, while the first premiated design is by far the poorest. To leave style out of consideration, it cannot compare with the second premiated design by Barry, and is far behind the third. The administration which finally employed Mr. Scott, and a respectable minority in the House of which Lord Elcho is the leader, are fully aware of the fact. They have made an effort to convince the premier of his error, and to petition in behalf of this threatened artist; but Palmerston is inexorable. We suggest as the only remedy that Mr. Scott be honorably discharged,

and not forced to design against his best judgment. If this involves the disagreeable necessity of paying him in full for the noble services he would have rendered had he been permitted to do so, it would not constitute the first expense Palmerston has drifted into without benefiting his country. We have heard much of the ignorance and tyranny of American building committees, and have ever been disposed to battle against them with all the satire at our command. We shall henceforth approach building committees with a high degree of respect, for we must confess that in our long experience we have met with nothing equal to the imbecility, and unscrupulous and conceited tyranny of Lord Palmerston over the first architect of his country.

Foreign Correspondence, Items, etc.

ENGLAND.—The Institute of Artists, in London, propose to have a portrait painted by subscription, of its president, Earl de Grey: the question naturally suggests itself, is Earl de Grey an architect?—A report by a committee of Council on Education has been made to Parliament, relating to the metropolitan scientific institutions, the aid afforded to schools of art, science, navigation, etc., the direction of a training school for art-teachers, the Kensington museum, and a circulating art-library. A summary of the report states that the number of visitors to the various museums and collections in London, Edinburgh, and Dublin, during the past year amounts in the aggregate to 875,898, showing an increase of 117,923 on the previous year. The returns from all the art-schools give a total number of 79,473 persons learning to draw, being an increase of 83 per cent. on those of 1857. The quality of instruction was never so high as at present, while the cost of it to the state, for each person undergoing instruction, is diminishing every year. Before 1851 this was as high as £3 2s. 4d. each person; in 1857, it was 13s. 1½d.; and in 1858 it had decreased to 10s. 1½d.—The exhibition of the Royal Academy produced this year £8,400, upward of \$40,000. Fourteen hundred works of Art were contributed to it.—Water in London seems to be regarded with almost as much reverence as in the East. In the Orient scarcity leads people to prize water, and to consider him a public benefactor who erects a fountain for public use. A wealthy and pious Mussulman of Damascus could imagine no better outlet for his beneficence than to provide water for travellers on a certain plain on which there were no streams or fountains. He accordingly caused wells to be dug so that they might be filled at the rainy season, and serve as reservoirs during the dry season. And furthermore, in order to keep his reservoirs supplied in case they should become exhausted, he endowed them by will with a sum ample enough to meet the expense of a transportation of water to the reservoirs, until they should be again filled naturally by the regular rains. That was a most Christian Mussulman! In England we find fountains constructed at various points, in London and throughout the country, in commemoration of individuals, who seem to deserve these watery, but not the less substantial honors. At Stratford a drinking-fountain as a memorial of the late Samuel Gurney has been erected. At Worcester another one, offered to the city by a Mr. Walker Renick. In Banbury the Board of Health and the Temperance Society have put one up "provided with metal cups, for the use of bipeds, and a cistern beneath for the benefit of the canine species." In Bristol there is one affixed to the outside of a

church wall, thus inscribed—"Presented by a native of this parish. 'Fear God, and worship Him that made the fountains of water.'"—*Rev. xiv. 7.*—A collection of original drawings by Raphael and Michael Angelo, belonging to the Oxford University, are on public exhibition in London. Among the most notable are a portrait of Raphael, two studies in chiaroscuro, for the miracle of the wafer in the Vatican; a sketch of the man letting himself down from the wall of the Incendio del Borgo, in the same place; and a charcoal study of the celebrated figure with the vase on her head, for the same fresco. Then there is a sketch for the left-hand portion of the fresco of the "Cenacolo" in the Museum at Florence, and a very interesting outline of the "Entombment," apparently embodying the artist's first idea, as the body of Christ is nearly straight, and the general disposition of the figures differs considerably from the picture. A small colored drawing of the "Presentation in the Temple" is curious, and upsets "Mrs. Schimmelpennick's theory about Raphael having introduced the spiral columns into his cartoon of "Paul and Silas at the Beautiful Gate," for the purpose of contrasting their false curvature with the uprightness and simplicity of the principal figure, as the same columns appear in this without any apparent reason;" a sketch for one of the figures in the last bay of St. Peter's, at Rome, next the west front, which is remarkable for its inconsistency as well as for its graceful drawing. There is also a clever drawing by Giulio Clovis, the illuminator and pupil of Giulio Romano, of the ceiling of the Sistine Chapel, and several sketches by Michael Angelo. Among others, a study from life, for one of the figures for the tomb of Lorenzo de Medici. It is stated that all the drawings by Raphael and Michael Angelo, known to be in England, are to be photographed and issued in a complete work. The drawings in the above collection (289 in number), formed part of the celebrated collection of Sir Thomas Lawrence, which collection was dispersed with the exception of the greater portion of the drawings of Raphael and Michael Angelo. These, after the most strenuous efforts of various lovers of art, were purchased by private subscription for the sum of £7,000, of which Lord Eldon alone subscribed the munificent sum of £3,000; and were presented to the University of Oxford. Another but smaller portion of the works of these two great masters passed at the same epoch into the collection of his majesty the king of Holland.—The sale by auction of Lord Northwick's gallery will stand recorded as one of the most remarkable that ever took place. The gross sum obtained was about £98,000. The reason why such a collection was dispersed is, that the late Lord Northwick died intestate; the heirs-of his personal estate refused to take a very large sum offered them by his son and successor. Most of the pictures were old masters. A "St. John," by Carlo Dolce, realized 2,000 guineas. "Stoning of St. Stephen," by Girolami, 1,530 guineas. "A portrait subject," by Ouyt, brought 920 guineas. Modern works, however, realized the most proportionably. Two "Landscapes," by Nasmyth, for which the artist received £120, brought 1,270 guineas. A "Robin Hood" and "Marriage of Strongbow," by MacIise, brought—one 1,805 guineas, and the other, 1,710 guineas.

BRUXELLES.—At Ghent an exhibition has been held this summer with tolerable success, in a building that was formerly a Dominican church. In it, as everywhere else, *genre* art prevailed. Some of the good pictures are as follows: "A young Hungarian Mother," by Cermak; "The Inauguration of a Village Curé," by Corkole, in style and feeling like the pictures of the French artist Breton; "An Apprentice on his Travels," by

Hubner, of Dusseldorf; "A Painter and his Model," by Jernberg, also of Dusseldorf, and an artist possessing a better appreciation of color than his compatriots; a landscape of the Troyon stamp—"Two Cows and a young Girl," by Verwée, and others by Keelhof, Len, and Vanloo, in which department of Art the most "serious efforts" are now made in Belgium as in France. "Church Interiors," by Minguet and Bosboom; "Marines," by Le Hon and Meyer; "Horses," by Von Thoren; and "Street Views," by Weissenbruch and Springer, with some historical attempts, which complete the attractions of the exhibition.

PARIS.—An erroneous statement was made in our last number in regard to the lottery of works of Art attached to the French exhibition this year. The pictures that were purchased and distributed, numbered 128 (instead of 50), the cost of which amounted to 155,900frs.—The city of Brescia, in Italy, possesses an antique statue of "Victory," from which no cast has yet been allowed to be taken, although numerous applications have been made for it by powerful parties. Louis Napoleon, it seems, having expressed a desire for a copy, the authorities of Brescia, grateful for their deliverance by the French, have ordered a cast to be made, which is to be presented to the emperor, and placed in the Louvre.

THE CRAYON.

NEW YORK, OCTOBER, 1859.

Sketchings.

DOMESTIC ART GOSSIP.

PATRIOTIC ART on a large scale is now in the ascendant. In our last number we chronicled the arrival of Mr. White from Paris with his large picture of "Washington Resigning his Commission," painted for the State of Maryland, and for the decoration of the identical room at Annapolis in which the ceremony commemorated by the picture took place. The picture is now finished, and is to be in its final resting-place by the first of December. This large canvas represents the closing act of Washington's military career, and the spectator is supposed to be looking into the apartment as a witness of the ceremony. The room is filled with members of Congress and persons cognizant of the proceeding, all so disposed as to suggest a special meeting, some of the figures being seated at a long table, others standing up behind and around the table, in order to obtain a good view, and others, again, just visible through an open door in the background, through which the crowd has but just entered. The members of Congress, many of whom wear hats according to a privilege of the time, are seated, also the speaker and clerk of the House, while Washington, in the strongest light of the picture, stands in an open space by the clerk's table, resting his hand upon his open commission which lies there. Washington wears a cloak, and holds his hat in his hand, which circumstances, together with a general aspect of informality in the room, indicate that the ceremony was a short one, as history records. The figures generally represent persons actually present, and among them appear Mrs. Washington, Jefferson, Monroe, Charles Carroll and daughters, and well known members of Congress. An old revolutionary soldier is appropriately introduced. Over the entrance-door hang tattered colors, Hessian and English trophies taken at Yorktown and Trenton, between which are seen the